THE DIRECTOR.

No. 9. SATURDAY, March 21, 1807.

Petimus bene vivere.

Hor.

We seek to live well.

Among a variety of letters on *good living*, I have received two which I offer to the perusal of the reader. The first, which came to hand above a month ago, has the merit of *extreme fashion*, without being liable to any objection on the score of self gratification. The second may be found to have rather too much of the epicurean philosophy in it.

Haut-ton Castle,
31st. Jan. 1807.

Mr. Director,

If among the arts, which you profess to cultivate, you can discover that of filling up the vacancy of occupation, so as finally to get through the day, you would have the gratitude of many, whom it would be an honour to oblige. In our Christmas party here, we have every advantage of fashion, beauty, youth, and talent. We are never so few as 20 at table; all of ton and elegance; waiting only for the beginning of April and the commencement of the winter, to make our annual appearance in the metropolis. Our hours are regular. Since I have been here we have seldom sat up much later than four o'clock; which enables us to breakfast early, between two and three; after which we take our morning ride, or hunt, and find it pleasant enough while the *moon* serves.

I SAID that our hours are regular. Our dinner hours are exact. This is in compliance with the desire of my lord's cooks, who are lately arrived from Paris with special permission; and who have publicly declared that they cannot undertake for the *tact* and *tone* of our dishes, corresponding to the directions in the *almanach des gourmands*, unless the dinner hour is precisely fixed and kept to. These two gentlemen exercise their art with the most delightful and amicable rivalry: each alternately decking a side of the table with dishes, the names and ingredients of which we do not presume to guess. A friend of theirs has at the same time supplied my lord with a fresh assortment of French Wines, *flavoured* to every taste, and for *immediate* drinking. We dine exactly at eight. Cards, dice, music, theatricals, &c. commence at midnight, and we have a petit souper about three o'clock. Our private theatre supplies a favourite entertainment. This has been fitted up, at a considerable expense, by his lordship, in the chapel

which formed the right wing of the house. In the selection of his servants, he has very judiciously paid a particular attention to this *domestic* species of amusement. One of the footmen is a capital *Mackheath*, another an excellent *Filch;* the butler is a good *Lockit*, and the steward a respectable *Peachum.* The female characters are filled by the maid servants, and my lord's eldest daughter is an incomparable *Polly.* In short the Beggar's Opera is what is termed a *stock play* with us, and we can get it up at an hour's notice.

We have a small but well chosen library: consisting of Schiller and Kotzebue, the Almanach des Gourmands, the works of Voltaire and Rousseau, and the Sportsman's Kalendar. We have had pretty deep play, and have occasionally our morning matches after breakfast, on horse or foot, for a cool hundred. Having the honour of being secretary, I send the Newspapers a weekly account of our proceedings, and

of the parties and amusements which we have in contemplation. By the by, they are growing abominably extravagant in their charges. A charge of fifteen and twenty guineas is too much for a single insertion. See whether you cannot make them a little more reasonable. Ministers indeed may afford to pay handsomely for accounts of cabinet dinners, which they do not give. They acquire reputation, without expense or trouble. But with us, who are out of place, and who really perform a good deal of what is published, they ought to be more reasonable.

As it is too early yet to go to town, we have been thinking of visiting Brighton for a fortnight. Summer parties want variety. During the winter months of April, May, June, and July, one gets through the day tolerably well. Operas, masquerades, balls, concerts, theatricals, pic-nics, and all that sort of thing, enable one to keep very late hours, and fill up the vacuity of existence, so

as not to be abandoned to our own meditations.

I am, &c.

To the Director.

SIR,

I am glad to find you have taken up the cause of the arts; among which is never to be forgot the primary and primeval art of *good living*. Not that I mean to impute to the present age any intentional neglect; as a zealous and unaffected homage is paid to it, both in the eastern and western hemisphere of the metropolis. But I conceive, Sir, that it will appear that this homage has been ill directed. I have attended to this important subject for many years; having first had my attention drawn to it by an eminent moralist, who, inveighing against the luxury of the age, emphatically said he could dine as well on *ten* dishes, if they were but

good and well served, as on an *hundred*, as sometimes sent to table.

This observation had its proper effect on my mind; and I have ever since been inquiring how the idle parade and vain glory of our social meals may be done away, and their real and substantial comforts augmented. With this view I have consulted the works of a very distinguished philosopher of the present age, who has paid a great and respectful attention to the *theory* of this art. I say theory, because all his friends agree in this point,—that, whatever culinary axioms or discoveries he may have published for the benefit of his fellow creatures, he has been perfectly disinterested in his researches; having never derived any *practical* benefit from them, or applied them to his personal comfort or gratification.

In this country nothing of a public nature can be effected, but by clubs, societies, or institutions. In my endeavours to produce practical improvement

in this art, which is peculiarly applicable *to the common purposes of life*, I have adopted the second of these three means; and have established a society; the object of which is to ascertain whether some degree of temperance may not be compatible with the indulgence of the appetite, and whether intellectual improvement is inconsistent with social intercourse.

We do not admit variety or profusion of viands, as being matter of ostentation, and not of pleasure. Three dishes are the most we allow to be on table at once: but then they are of the best and most substantial kind. No imaginary pies in *crockery ware*, no supposititious *tourte a perdrix* in foreign china, no *plateaux* with wax oranges and sweetmeats to cover an inconvenient width of table, are ever admitted to our dinners. Turbots, venison, turtles, hams, turkies, and the like, form our bills of fare. We think it a sin to waste them; and therefore we eat them in good order, and served in the most

unexceptionable manner. Again, as we consult *taste*, and not *fashion*, in the supply of our tables, we eat every article of food when it is best; that is, when it is in full season. By these means we have what is *really eatable*, and at the same time does not cost a third of the expense of our neighbours table. We also prefer what is most plentiful in the market. If no fish is to be had, or if the market is bad and the price high, we exclude it, as *unworthy* of our table. In like manner we allow no capricious mixture of wines, nor do we drink what is unpleasant to the taste, merely because it is prejudicial to health. French wines we reject with a degree of national antipathy: always excepting red and white hermitage, and (when very excellent) claret, burgundy, and champaign. From the Portuguese dominions we admit port and madeira; and from the Spanish sherry and paxaretti. But the mawkish varieties of the Mediterranean, and the acids of Germany, we entirely pro-

hibit,—except in those cases, when they are really good.

These, Sir, however, are inferior objects. In the number and selection of our guests we are curious and attentive. Upon extraordinary occasions we have allowed of as many as ten persons at table at once; but we do not like *crowds*. Our general number is limited to six, or at most eight persons. We receive no guests, who occupy attention with histories of themselves and their own importance, and with accounts of the splendour of their establishments, and of the liberties which the newspapers are daily taking with them and their brilliant entertainments. We admit none of the fringe and trappings of fashion, who endeavour to pass upon others the impertinence, which they have submitted to receive.

We also exclude from our table a very numerous and prevalent class in society;

—those who delight in what I shall call the HARMONY *of conversation*, in exclusion of that simple *melody*, which consists of only one voice at a time;—persons who never utter a sound in company, until they hear some other person beginning to speak; and then add their accompanyments of treble, countertenor and double bass. We delight, Sir, in *unison;* and think it more pleasant to distinguish what is said, than to enjoy a *concertante* variety of tones and voices; adhering to the rule of Horace, who does not allow four persons to be talking at once.

Nec *quarta* loqui persona laboret.

At the same time we have no regular *solo parts*, no set speeches, no studied narratives; but rather a kind of skirmishing dialogue,—a *pic-nic* conversation, where each contributes in his turn from his stores of reading and observation; and where different minds and habits are successively supplying ideas and facts on the subject of general attention.

POLITICAL debates, and controversial

divinity, the two usual topics of social meals, are not expressly prohibited. But yet we seldom hear of them. The subjects of conversation, to be derived from the sources of antient and modern literature, from the moral and intellectual classes of the fine arts, from natural history, and from theoretic and experimental philosophy, are so various and inexhaustible, so instructive and entertaining, that we require no laws to exclude disputative and disagreeable topics, to which nothing but the want of other subjects could give credit or currency.

Of our regulations the most questionable is that, which (with the exception always to be admitted in favour of the fair sex, but yet extending to only one additional visitor) excludes the admission of more than two guests from the same family. Cases may, and will happen, where we might wish the rule to be dispensed with; but in the great majority of instances it has proved useful.

A VERY embarrassing circumstance, which lately occurred in our neighbourhood, was the cause of this rule being adopted. Mr. Daw, his brother, and the four Miss Daws, accompanied Sir Daniel and my lady to a *private, select*, dinner party, to which only Miss Daw and her father and mother had been invited. The reason assigned, of their being unwilling to separate their family party, was not accredited. It was the general opinion that the real cause was that they had just received from town a fashionable convertible barouche, on an entire new construction, to carry eight.

IN our hours, we consult pleasure and convenience; and we do not, in the shortest days, continue in bed till the transient gleam of a winter's day is passed by, nor do we linger two or three candle-light hours before dinner, in order to have the reputation of dining at eight o'clock.

PUNISHMENTS are very little known among us; being inflicted only on *atrocious* and *wilful* offences;—such as interrupting the remark of another,—telling a long story,—laughing at one's own joke,—narrating with a smirk,—and the like. For these, and other crimes which strike at the foundation of social intercourse, the penalty is severe, being an exclusion from the next meeting of the society.

I am, Sir, &c.

THIS subject may be proper for consideration in some future paper. The division and arrangement of time seem to be important not only to the welfare of man, but to his utility and moral character. Those of the antients we know pretty correctly; and find them, generally speaking, to have been regular and conformable to nature. In the present age the diversity of hours adopted in different countries is as great as that of climate. There seems to have been also

a considerable variety in the arrangement of the day in the less civilized ages of modern Europe. Froissart mentions that the supper of the magnificent Count de Foix was not served until midnight *: and yet we find in the same historian, that at the same period, when Richard the Second seized on the person of his uncle the Duke of Gloucester (who was murdered soon after at Calais) he arrived at the Duke's house at *five o'clock in the afternoon*, when he found that *the Duke had just done supper* †. That these early hours were not peculiar to England, will appear by a circumstance which he relates respecting the Count de Nevers and the other French noblemen, who were defeated and made prisoners by Bajazet in 1396. He tells us that, *about ten o'clock in the morning*, when the princes were seated *at dinner*, an account was brought of the approach of the enemy. They instantly

* Mr. Johnes's edit. vol. iii. p. 138.

† See vol. iv. p. 558 and p. 515.

arose, pushed the tables aside, and demanded their horses and armour. They were (Froissart observes) *somewhat heated with wine*, and hastened to the field as well as they could.—Those hours, at the present day, appear incredible. If these facts were not confirmed by similar instances, we should suspect that it was *ten at night* when the princes were at dinner, and *five in the morning* when they had done supper.

BIBLIOGRAPHIANA.

I NOW purpose closing the account of the Harleian Library, which has occupied the two preceding articles of 'Bibliographiana.' In the last, I concluded with that division of the books which comprehended works upon *Sculpture, Architecture, &c.*

I proceed with,

10. *Greek and Latin Classics; Grammars and Lexicons.*

THIS very valuable body of Grecian and Roman literature could not have included fewer than 2400 volumes—and among these, almost every work of rarity and excellence. In the article of 'Cicero' alone, there were 115 volumes printed in the *fifteenth century* *: every subsequent edition of that and other authors, which was then distinguished for its accuracy or erudition, may also, I believe, be discovered in the catalogue. Every body knows the sumptuous manner in which the Harleian copies were bound.

* It is said, and with great justice, in a note to the catalogue, that the above 'was the most complete collection of the various editions of Tully's separate pieces before the year 1500, that had ever before been exhibited to the view of the public.'

Since Lord Oxford's time the multiplicity of antient classical works published abroad and in this country, have very much contributed to increase collections of this kind.

11. *Books printed on Vellum.*

In this interesting department of typography there were about 220 volumes —upwards of 70 in folio, 40 in quarto, and 100 in octavo. Of the former the most curious and rare articles, were the Mentz* Bible of 1462, 2 vols. and the Travels of Breydenbachus †, printed at

* It is remarked in the prefatory observations to the books printed on vellum, that a *paper* copy of this famous bible is very rarely to be met with. And yet I recollect to have seen in Lord Spencer's library, a bible, printed on paper of a much earlier date, which seems to be described in Mr. Edwards's catalogue of 1796, p. 1. His majesty has a copy of the *above* Mentz Bible, of which the Testament only is on vellum. See an imperfect paper copy of the first vol. in the Pinelli catalogue, No. 5085. There is a fine perfect VELLUM copy of it in Lord Spencer's library, and in the Cracherode collection—the latter formerly belonged to Lamoignon.

† 'This book is an uncommon object of curiosity, as it is perhaps the first book of travels that was ever printed, and is adorned with maps and pictures very remarkable. The view of *Venice* is more than five feet long, and the map of the *Holy Land* more than three; there are views of many other cities. It is

Mentz in 1486. Among the quartos was Crowley's edition (1550) of the Visions of Pierce Plowman, which copy has, I believe, escaped Warton and Bishop Percy. The octavos were chiefly 'Heures a l'usage,' so common at the beginning of the 16th century: but, if the catalogue be correctly published, there appears to have been one of these books printed at Paris as early as the year 1466, 'with extremely beautiful cuts.' See the Harl. Cat. vol. iii. No. 18,406. Now if this were true, it would make known a curious fact in Parisian typography—for the usually received opinion among bibliographers is, that no printed book appeared in France before the year 1467 when the art was first introduced at *Tours;* and none at *Paris* before 1469-70—when Crantz * and Friburger were engaged to print there.

printed in the Gothic character.' See Bibl. Harl. vol. iii. No. 3213.

* These printers printed an edition of Sallust, without specifying the date or place, at Sorbonne, about the year 1470; which Dotteville, in his Latin and

12. *English Poetry, Romances, and Novels.*

THERE could not have been fewer than 900 volumes in this amusing department; and among them some editions of the rarest occurrence. Every thing printed by Caxton on these subjects was in the collection—and in respect to other curious works, it will be sufficient only to mention the following, as a specimen. 'Kynge Rycharde Cuer du Lyon, W. de Worde *, 1528: Gascoigne's Poesies, 1575—Spenser's Shepheardes Calender, 1586: Webbe's dis-

French edition of this historian, [Rouen, 8vo. 1781.] says, is '*the second printed book ever published in France.*' See 'Introduction to the rare and valuable editions of the Greek and Latin Classics,' second edit. p. 344.

* I have been informed that a copy of this work (of which, perhaps, there are not *four* in existence) was sold at the Landsdown sale for £47. 5s. For further information concerning its *contents*, I refer the reader to Percy's *Reliques of Antient English Poetry*, vol. iii. p. xxv. ed. 1794: Warton's *Hist. of English Poetry*, vol. i. 119. 150: Ellis's *Metrical Romances*, vol. ii. 171. Ritson's *M. R.* vol. i. lxxxvi.

course of English poetrie, 1586—Nash's Art of English Poesie, 1589.' Since Lord Oxford's time, this department of English literature has been carefully cultivated and improved. Mr. Douce, Mr. Malone, Mr. Chalmers, and Mr. Heber have brought it to nearly as high a point of perfection as it is capable of being carried. It is generally supposed that Mr. Kemble's Dramatic Library is unrivalled—but *perfection* is unattainable by man! Of this Mr. K. is sensible when he thinks upon some of the *unique* articles in the GARRICK COLLECTION!

13. *Livres François, Ital. et Hispan.*

THERE might have been 700 volumes in these foreign languages, of which nearly 500 related to *poetry* (exclusively of others in the foregoing and following departments.)

14. *Parliamentary Affairs and Trials.*

UPWARDS of 400 volumes.

15. *Trade and Commerce.*

ABOUT 300 volumes.

It will be seen from the preceding divisions, and from the gradual diminution of the number of volumes in each, that I have gone through the principal departments of the Harleian collection of books: and yet there remain *fifty departments* to be enumerated! These, however, I shall place in one body, in a note below*.

* 16. *Critici et Opera collecta.* 17. *Vultus et Imagines Illust. Virorum.* 18. *Pompæ, Ceremoniæ, et Exequiæ.* 19. *De re Militari, de Arte Equestri, et de Re Navali.* 20. *Heraldica.* 21. *Epistolæ, Panegyrici, et Orationes.* 22. *Biliothecarii et Miscellanei.* 23 *Tractatus Pacis et Politici.* 24. *Traductions des Auteurs Gr. et Latin.* 25. *Translations from Greek and Latin Authors.* 26. *Laws, Customs, &c. of the City of London.* 27. *Military, Naval affairs, and Horsemanship.* 28. *Heraldry.* 29. *Husbandry, Gardening, Agriculture.* 30. *Magic, Sorcery, Witchcraft.* 31. *Miraculous, Monstrous and Supernatural.* 32. *Lives of Eminent Persons.* 33. *Laws and Customs of divers Places.* 34. *Tythes, Sacrilege, and Non residence, &c.* 35. *Cases of divers Persons.* 36. *Prisons and Prisoners.* 37. *Lives of Murderers, Highwaymen, Pirates, &c.* 38. *Speeches of Persons executed for divers Offences.* 39. *Justices, Juries, and Charges.* 40. *Poor, and Charitable Uses.* 41. *Matrimony, Divorce, &c.* 42. *Universities.* 43. *Allegiance, Supremacy, Non Resistance, &c.* 44. *Bank and Bankers.* 45. *Funds, Taxes, Public Cre-*

It will probably be no very unreasonable computation to allow to each remaining division 80 volumes: so that multiplying the whole 50 remaining divisions by 80, there will be the additional number of 4000 volumes to make the library complete*.

dit, Money, Coin, &c. 46. *War and Standing Armies.* 47. *Admiralty and Navy.* 48. *Letters on various Subjects.* 49. *Treatises of Peace, Royal Prerogative, &c.* 50. *Navigation.* 51. *Education, Grammar and Schools.* 52. *Ludicrous, Entertaining, Satirical and witty.* 53. *English Miscellanies.* 54. *Ecclesiastical and civil History of Scotland.* 55. *Do. of Ireland.* 56. *Grammars and Dictionaries.* 57. *Plays, and relating to the Theatre.* 58. *Mathematics.* 59. *Astrology, Astronomy, and Chymistry.* 60. *Horsemanship.* 61. *Cookery.* 62. *Convocation.* 63. *Sieges, Battles, War, &c.* 64. *Pomp and Ceremony.* 65. *Books relating to Writing and Printing.* 66. *Essays on various Subjects.*

* I ought to mention that in my account of this extensive library, I have not included the *Pamphlets.* Of these alone, according to Mr. Gough, [Brit. Topog. v. i. 669.] there were computed to be 400,000! The most interesting were reduced into *eight quarto volumes,* entitled, 'The HARLEIAN MISCELLANY.' The preface was written by Dr. Johnson, who made the selection, and compiled the catalogue of pamphlets. This very valuable miscellany, which

THE foregoing description is, I believe, on a new plan; and therefore liable, like all first attempts, to error: but it has been executed from a strong desire to make more generally known the contents of that incomparable library collected by HARLEY, EARL OF OXFORD: a nobleman, whose literary labours our country is bound, by every tie of gratitude, to remember and to reverence.

'I cannot but think it happy for a nation, says the pious Nelson†, (in a letter to this nobleman, when he was Speaker of

was first published in weekly numbers, and was afterwards sold complete in 8 vols. for £. 5. 5. (See Osborne's Cat. 1766), cannot now be procured under the sum of £.25.

Mr. Gough remarks that 'Lord Oxford's library filled thirteen handsome chambers, and two large galleries.'

† ROBERT NELSON, the celebrated author of the '*Fasts and Festivals.*' The above letter is in Nichols's Anecdotes of Bowyer p. 5. note. It appears to have been written about 5 months after Harley's life had been attempted by the infamous Marquis de Guiscard—who aimed a penknife at his heart, but the blade broke in his bosom.

the House of Commons) when persons in great stations encourage learning and the liberal sciences; and that has been always so much your character, that the rising generation will cheerfully apply themselves to their studies, now they know there are patrons that are disposed to distinguish their talents.'

I COULD mention many noblemen of the present day, in whom all enlightened people view, with pleasure, the example of Harley revived! May such examples* never be wanting in such a country as this, where freedom, and comfort, and civilization abound! May virtuous poverty and persevering industry—may the efforts to enlighten the human mind, and to mend the human heart—always receive protection and encouragement from those,

* The founders, managers, and patrons of the ROYAL AND LONDON INSTITUTIONS should not be considered among the *least* of the promoters of the cause of literature! In a metropolis so vast and populous as London, such *useful* and *accessible* libraries were long wanting. A short description of them will be found at p. 28 and 47 of this work.

on whom God has bestowed wealth for the good of their fellow creatures! On the monuments of such truly illustrious patrons there should be inscribed, in letters of gold, the beautiful words of father Anchises to the pious Æneas.

INVENTAS—QUI VITAM EXCOLUERE PER ARTES
QUIQUE SUI MEMORES ALIOS FECERE MERENDO!*

Let it be remembered that SUCH are described as reposing under *Elysian Bowers* in a FUTURE STATE!

Royal Institution.

IN MR. WOOD'S *fourth* lecture, on *perspective*, after recapitulating the preceding lecture, the method of putting the square into perspective was described, when seen obliquely. The cube was then represented below, above, and upon the horizontal line, and the method of finding the second vanishing point of an oblique rectangular object explained. The lecture concluded with buildings in various positions.

* Æneid. lib. vi. v. 663-4.

THE REV. MR. CROWE began his course of lectures on *dramatic poetry*, on Wednesday 11th inst. His introductory lecture was employed in examining the various objections which had been made to the drama, and the stage; for, as he observed, if the character which some had bestowed on dramatic writings really belonged to them; if they necessarily encouraged vice and profaneness, they were unfit to be made the subject of a course of lectures. He then proceeded to state what were the exceptions taken against the antient drama; as they appear in the writings and opinions of the philosophers, in the laws of the Grecian and Roman states, in the poets, and in the sentiments of the primitive church, as gathered from her councils, and the fathers: and all these he shewed to have been directed, either against the abuse of the drama; (for instance against the licentiousness of comedy) or against theatrical representations; (as the expense and folly and immodesty of frequenting the stage) or against the persons and profession of the actor

and mimic; but that nothing was ever advanced by any of these authorities, to condemn the perusal of dramatic compositions; which might therefore be resorted to, as a source of innocent recreation, and even of moral improvement.

HAVING brought various passages from the Greek and Latin authors to prove his assertion; Mr. C. added, that he was aware that this part of his subject might have been comprised within much less compass: that he might have said generally, that the antient drama had been represented as injurious to morality, and offensive to the best and wisest men, in all times; but that such representations were founded in mistake and prejudice. Yet that the drama having been attacked with vehemence, and particularly in this country (as he should notice hereafter) it seemed a fitter proceeding, to collect the most material objections, and exhibit them at large, that his hearers, when they perceived their foundations and extent, might build their own conclusions.

In the *second* lecture, Mr. C. stated that the modern drama was not copied from the antient; but was in its origin as imperfect and rude as that: and that as the Grecian originated from the hymns sung to Bacchus, so, probably, the English took its rise from the itinerant minstrels. He next gave a short account of that order of men, and their manners; and then shewed upon what occasion the practice of exhibiting public shows for the amusement of the people, passed from them to the monks. He gave the character of the miracle-plays, or mysteries, which now began to be in fashion; and, having noticed the assertion of some authors, that they were not, till near the year 1500, more than dumb shows, he quoted the Harleian MSS. to prove, that when the Chester mysteries were exhibited in 1327, an application was made to the Pope, for license to present them in English, a sufficient evidence that some language was used. Mr. C. then spoke of the moralities, and afterwards proceeded to the more regular dramas of the

English Theatre; marking, at the same time, the era when the two former kinds made their first appearance, and when they grew out of fashion. The English drama, he observed, had not been cultivated with much success, till the latter end of Queen Elizabeth's reign. The period from that time to the present he considered as divisible into three portions: the first to the death of Charles the First, which he called the period of genius; the second from the Restoration to the end of that century; when the censures of Jeremy Collier, and other writers, checked the licentiousness of the stage, which he termed the period of profligacy: the third portion was from thence to the present time, which he denominated the period of correctness. He concluded with noticing the reformation of the theatre, from the beginning of the last century, and added, that, since that time, though our dramatic authors may not generally possess the genius of the first period, or the wit of the second, yet they have been careful to avoid

the vices which sullied them both, and that they have seldom dared to insult the public with representations injurious to morality, or subversive of decency.

British Gallery.

No. 97. Hamlet meditating on Yorick's skull. T. Lawrence.

THIS is unquestionably a very fine picture. The drawing, the colouring, the attitude and expression are in the artist's best style. Behind Hamlet, at a distance in the back ground, the full moon rises over some gothic towers; but this part is painted in such a manner, as to give greater prominency and effect to the figure; which comes forward with a pensive solemn air, and with eyes elevated towards heaven. The face and figure are Mr. Kemble's, and the performance ranks among the most successful likenesses of that great actor. In contemplating it, we are instantly reminded of all that nice discrimination of character, and all those pathetic tones of

passion, which charmed us so much in his representation of the Danish Prince.

No. 113. St. Peter. M. A. Shee.

In a manuscript catalogue this is called St. Paul, and probably it is the more appropriate appellation. The picture has great strength of light and shade, and is a correct and masterly performance. The force of Spagnoletti and the grace of Guercino are in some degree combined. The tone of colouring is clear and harmonious; but in regard to the *apostolical character*, although St. Paul is supposed to have been 'mean of stature,' one could have wished the eyes a little more enlarged, and the beard longer and flowing—which might have conveyed a greater dignity of expression, and carried with it less of the individuality of a portrait. It is, however, an excellent piece of painting.

Purchased by the Marquis of Stafford.

Published by Longman, Hurst, Rees, and Orme, Paternoster Row; J. Hatchard, Bookseller to Her Majesty, 190, Piccadilly; and William Miller, Albemarle Street.

William Savage, Printer, Bedford Bury.